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Revitalización de la Practica del Tatuaje y Pintura Corporal en Isla de Pascua

Ana Maria Arredondo

(An English translation of this article begins on page 3.)

La práctica del tatuaje, abandonada hacia mediados del siglo XIX, con anterioridad a la llegada de los misioneros, vuelve a reaparecer en los últimos diez años, pero desligada de las motivaciones tradicionales.

A través de la entrevista hecha a algunos jóvenes, pareciera que la primera experiencia en el conocimiento del tatuaje es con extranjeros que llegan a la Isla luciendo variados motivos, lo mismo con algunos rapa nui que de vuelta de sus viajes regresan con ciertos diseños grabados o con información acerca de esta práctica.

Es importante considerar que las últimas personas tatuadas con motivos tradicionales, murieron en la primera parte del siglo XX, razón por la cual los jóvenes de las últimas décadas no tuvieron un contacto directo con estas, pero sí quedó la información oral acerca de estos motivos, pero, considerando la pérdida de la valoración de la información oral, por parte de los jóvenes, estos no recurrieron a ella como motivación, sino que tuvo que venir de afuera.

Los motivos que los jóvenes comienzan a desear tatuarse no son diseños tradicionales sino productos de la imaginación o copia de algunos signos convencionales, como los del zodiaco. Igualmente grabarse el nombre de la persona paso a ser un motivo común.

A continuación se reproduce la información dada por un joven integrante del Conjunto Tu'u Hotu Iti, el cual posee gran parte de su cuerpo tatuado y ha sido en cierta manera el incentivador de esta práctica dentro de la juventud.

Terai Huke Atan, joven de 27 años cuenta que los primeros tatuajes que vio fueron: una mujer en bikini con timón en la parte de atrás, que tenía Juan Teave en uno de sus brazos, el cual le fue hecho cuando pertenecía a la Armada, en Valparaíso y el de Luis Leon apodado Portales, ya que es originario de la caleta Portales en Valparaíso, que tiene en su brazo derecho una sirena enrollada en

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The tattoo motifs which accompany this article are 19th Century European representations of traditional Rapanui tattoos. These drawings appear in Alfred Métraux's *Ethnology of Easter Island*, an excellent introduction to traditional Rapanui tattooing.

Habitation Site Excavations on Easter Island

Under the direction of Dr. Christopher M. Stevenson, Earthwatch volunteers again conducted excavations at several habitation sites within the Vaihu sector of Easter Island. Co-investigators on the project included Sr. José Miguel Ramirez of the Museo Sociedad Fonck, Viña del Mar, and Mrs. Beverly

Boyko of Archaeological and Historical Consultants, Centre Hall, Pennsylvania. Additional assistance was provided by Governor Sergio Rapu, the Easter Island Anthropological Museum, and Mr. Toru Hayashi, Tokyo, Japan.



The objectives of the domestic site excavations

on Easter Island include the documentation of prehistoric site architecture and study of site structure, economy, and technology. During this second year of the project Earthwatch volunteers concentrated their efforts at two site areas. The first consisted of a large, open coastal cave (Site 6-58) located several kilometers to the west of Ahu Vaihu. The second area of investigation focused on two house pavements located approximately 4 kilometers inland from the southern coast.

Initial test excavations at the coastal cave revealed a stratified prehistoric occupational zone covered by 60 cm of recent and sterile alluvium transported into the cave during periods of heavy rainfall. The excavation of six additional 1 meter by 1 meter test units within the cave permitted a preliminary interpretation of site use during the prehistoric period.

The earliest occupational level consisted of 6-12 cm of undifferentiated red-brown soil containing extremely high densities of prehistoric food remains. Because of the dampness of the soil, organic material was not preserved. However, large samples of rat, chicken, and fish bone were recovered along with shell, fish scales, and obsidian tools. All the soil from this level, and subsequent occupational levels, were water screened through fine wire mesh to insure the recovery of even the smallest item. The remains suggested that the cave was probably used for short periods by fishermen exploiting the near shore coastal area.

Absolute dating of the cave has not been conducted, but it appears that during the latter part of the 17th century a prepared floor of chalk white earth (*marikuru*) was placed over the earlier deposits. At the same time an entrance wall of irregular basalt

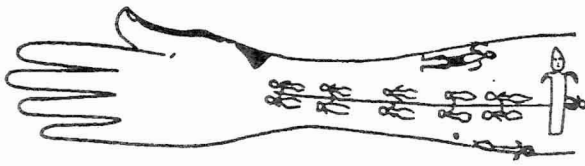
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Tatuaje... *continued from previous page*

una serpiente y en el izquierdo, un niño gateando, que representa a su primer hijo y bajo el dice "Ricardo;" sobre este niño hay un rostro de una india con un cintillo y una pluma y ciertas letras que se han borrado.

En 1978 Terai viajó al continente en donde se informó acerca de algunas técnicas para tatuar, naciendo en él el deseo de grabarse al un motivo en la mano.

"Quise tener tatuajes sin saber realmente por qué? Recuerdo que cuando estaba en la escuela siempre me dibujaba y me gustaba que el dibujo quedara, de ahí me interesó el tatuaje como una



manera de perpetuar el dibujo. En Agosto de 1980 navegué en un yate a Tahiti, ahí ví jóvenes tatuados a igualmente lugares en donde se tatuaban con máquinas modernas. Durante la fiesta del Tiurai ví jóvenes tatuados motivos tradicionales.

"Consulté un experto en tatuaje, para ver el valor por un pequeño motivo, pero era muy caro and pensé que con la misma plata podía comparar los implementos necesarios: aguja y tinta y tatuarme yo mismo. Llegué a la casa y traté de sentir los pinchazos, luego me dibujé una estrella de mar en mi pie izquierdo y como no estaba acostumbrado a los pinchazos, lo hice superficialmente y eso fue una desventaja porque se diluyó. También hice una especie de hoja de plátano en la mano izquierda, que igualmente se borró. La tercera vez que me tatué fue nuevamente en la mano izquierda, un cuerpo con dos cabezas de pájaro y entre las manos tenía una antorcha, ésto lo hice en el hospital cuando cuidaba a un hermano, en Tahiti.

"Ví que era importante pincharse mas profundamente para que el motivo quedara bien y así surgió el cuarto tatuaje, un dibujo el cual lo había pensado en Chile, que era mi signo del zodiaco: libra. Pero no quería poner el signo tradicional sino uno creado y ví que el signo de la escuela de *karate*, artes marciales *Kung Fu*, a la cual había asistido, era el

aquilibrío, el *Ying* y el *Yang* y tatue este signo."

En Tahiti tatuara a un pascuense y a cinco tahitianos con motivos de su propia creación. En 1981 regresa a la Isla de Pascua y comienza a participar en el conjunto Tu'u Hotu Iti, creado por su familia y cuyo interés principal era el de recuperar aspectos tradicionales de la cultura Rapa Nui. Es en este momento, que muchos jóvenes pedirán ser tatuados por Terai, pero, si el motivo que estos querían no satisfacía su interés proponía su propio diseño. "Mi lema," dice, "es aprovecha nuestros motivos."

Hoy no le interesa tatuar a nadie sino, prefiere enseñar la técnica y que cada uno haga sus propios tatuajes.

Desde un punto de vista técnico Terai cree haber alcanzado un dominio en la aplicación, que le permite hacer cualquier tipo de tatuaje. "Lo más difícil," dice, "es lograr las líneas finas, no así las gruesas, las cuales se puedan rellenar obteniendo un trazo parejo."

Un hermano que llegó de Tahiti, lo instó para que asistiera al festival de Tahiti en 1985, como exponente tatuador, *maori takona*, de Isla de Pascua, para competir con otros expertos de otras islas.

En cuanto al motivo a aplicar dice: "No uso el diseño sino el diseño va con mi aguja, ya que a veces se piensa un motivo y se dibuja en la piel, pero se borra una y otra vez para luego sentir un cierto temor cuando uno lo va a hacer ya que teme equivocarse."

La quinta vez que se tatuó lo hizo inmediatamente, sin un dibujo previo y expresa que salió mucho mejor que las veces anteriores.

Después él se pone en contacto con libros especializados sobre el tema del tatuaje en otras islas, llamándole la atención que la cara, generalmente, quedaba sin tatuar, pareciendo una máscara en comparación al resto del cuerpo tatuado.

Cuenta que un joven en Tahiti pidió ser tatuado completamente de una sola vez, pero el experto se negó a hacerlo ya que era peligroso, porque "cuando se tatúa la sangre tiritita, lucha contra la tinta y si se tatúa todo el cuerpo, la sangre no tiene la fuerza suficiente para combatir

el veneno. El joven insistió y se lo hicieron, pero no en la cabeza, ni en el cuello. Terminó en el hospital, con cáncer, estuvo allí tres meses, pero con la medicina moderna, él se salvo. Fuí con mi hermano a visitarlo, pero no hablé del tema, solo observé. Esta es la razón porque el tatuaje debe hacerse por etapas."

Los instrumentos usados son agujas corrientes de una a varias unidas con un hilo. Su uso depende del tipo de línea que se quiere obtener. Las mas usadas por el informante son tres agujas nuestras en un envase de lápiz pasta vacío. Es importante que la distancia entre cada aguja sea exacta, para dar un trazo perfecto.

Las agujas se untan en tinta china y luego se punzan sobre la piel. Terai plantea que es mejor poner tinta en la piel siguiendo la línea del diseño para evitar estar untando a cada momento las agujas. Esto de mas rapidez al tatuador y a un principiante le ayuda para definir el trazo del motivo a aplicar.

Actualmente inspirándose en los instrumentos tradicionales está viendo la posibilidad de hacer un instrumento que

le permita lograr con una sola aplicación una línea, lo cual daría una mayor rapidez en la aplicación del motivo.



Además de esta vuelta a la práctica del tatuaje, como parte de un adorno permanente, surge un interés por la pintura corporal como elemento característico de la costumbre del adorno tradicional, pero no con el mismo carácter que toma el tatuaje sino incorporada en la decoración de los actores que representan ciertos pasajes antiguos durante algunas festividades.

El interés por la pintura corporal surge por primera vez en un grupo folklórico llamado *Tararaina*, creado por Alfredo Tuki Pate en 1967. Este grupo persiguió dos objetivos: mostrar el folklore moderno y el tradicional. En Enero de 1975 hace una presentación en el sector de *Tahai*, en donde incluirá representaciones de ciertos episodios de la historia antigua

como también pinturas corporales. Estas últimas se hicieron con la ayuda de la información oral, especialmente de don José Fati Puarakei y los exponentes de ellas fueron Reinaldo Roe 'Nato' y Federico Riroroko, 'Pecoso.'

En 1976 surge otro grupo, *Ko Tu'u Aro tu'u Hotu Iti*, dirigido por Joel Huke y el conjunto *Tu'u Ko Iho* por Carlos Huke. Estos dos grupos se unen formando el conjunto *Tu'u Hotu Iti*, el cual integra en su mayoría a la familia Huke. En sus representaciones incluirán la pintura corporal. La primera muestra será un *tangata manu* pintado por Rafael Tuki y basado en una idea de Joel Huke.

Pero indudablemente ha sido la Semana Rapa Nui la que ha traído un mayor realce e interés por la presentación de aspectos tradicionales. Esta festividad se viene celebrando a partir de 1968, durante la última semana de Enero o primera de Febrero. En 1985, toma otro rumbo, modificándose algunas de las competencias hacia prácticas deportivas tradicionales como otro tipo de eventos, que llevaron a los jóvenes y comunidad en general, a ponerse en contacto con la cultura de sus antepasados y se plantea como objetivo "mantener vivos los valores tradicionales de la cultura Rapa Nui."

Destacan en la semana Rapa Nui, quince competencias, entre ellas "pintura corporal," en donde se enfatiza que los competidores deben pintar sus cuerpos and caras con los auténticos pigmentos naturales utilizados antiguamente, debiendo dirigirse a los lugares de extracción y realizar las diferentes mezclas. Además se han planteado ciertas bases como la que los exponentes deben presentarse con *hami* de *mahute* (taparrabo de *tapa*) en forma individual y luego en grupos de 2 o 4 personas, debiendo cada concursante replicar brevemente el arte de la pintura corporal a igualmente explicará los motivos aplicados, así como la preparación del pigmento. Deberá



además ejectar alguna acción que tenga relación a sus diseños como también portar algún implemento relacionado con las figuras pintadas.

Los exponentes han recurrido a la información oral, como a la información de las obras del Padre Sebastián Englert, Alfred Métraux y Stephen Chauvet, tomando de ellos generalmente los motivos referidos a tatuajes y presentándolos como pintura corporal y agregando sobre estos la imaginación individual.

Hoy en día la revitalización de ciertas prácticas tradicionales son producto de la acción individual de algunos que ven la importancia de hacer renacer una identidad cultural.

Revitalization of the Practice of Tattooing and Body Painting on Easter Island

Ana María Arredondo

The custom of tattooing, abandoned since the middle of the nineteenth century—before the coming of the missionaries—has reappeared on Easter Island in the last ten years, but it is no longer associated with ancient traditional practices.

Interviews with some of the young men on the island indicate that their first knowledge of tattooing came from foreigners who arrived sporting various designs, as well as from Rapa Nui islanders returning from their travels either bearing actual designs or with information about the practice.

It is important to consider that since the last people who were tattooed with traditional motifs died in the first part of the 20th Century, young people in the last decades have not had direct contact with them. Al-

though there still exists oral traditions about these designs, young people have devaluated oral history; this has prevented them from referring back to these traditions. Instead, the practice has been reintroduced from outside.

The tattoo designs desired by young people are not traditional patterns but imaginary ones or copies of conventional signs such as those of the zodiac. Having a tattoo of a person's name has become common as well.

What follows is information given by a young member of the *Tu'u Hotu Iti conjunto* (dance group), whose own body is heavily tattooed, and who has in some ways provoked interest in this practice among the young.

Teraí Huke Atan, 27 years old, says that the first tattoos he saw were of a woman in a bikini with a rudder on her back, which was tattooed on the arm of Juan Teave while he was in the Navy in Valparaíso, and the tattoos of Luis Leon (nicknamed "Portales" because he came from the Cove of Portales in Valparaíso) who had on his right arm a mermaid encoiled with a snake and on his left arm a crawling child (depicting his first child) with the name Ricardo beneath. Over

the child was the face of an Indian girl with a sash and feather and some letters which have blurred.

In 1978 Teraí travelled to continental Chile where he learned certain tattooing techniques, which made him desire to have a design on his own hand.

"I wanted to have tattoos without really knowing why. I remember when I was in school I always drew on myself and I wanted the drawings to last. My interest in tattooing was that it seemed a way of preserving a drawing. In August of 1980, I sailed on a yacht to Tahiti, where I saw young people with tattoos, as well as places where tattoos were

made with modern machines. During the feast of Tiurai, I saw young people being tattooed with traditional motifs.

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Tattooing... continued from previous page

"I consulted a tattoo expert on the cost of a small tattoo, but it was very expensive and I thought that with the same money I could buy the necessary implements—needle and ink—and tattoo myself. After arriving home I tried to become accustomed to the pinpricks, and then I drew a starfish on my left foot. But since I was unaccustomed to the pricks I only did it superficially, which was a disadvantage because it faded. I also made a kind of banana leaf on my left hand, which faded as well. The third time I tattooed myself it was again on my left hand: a body with two birds' heads, with a torch between its hands. I made this one in the hospital in Tahiti while I was caring for my brother.

"I saw that it was important to prick myself more deeply so the design would remain, and this led to the fourth tattoo, a drawing which I thought of in Chile, my sign of the zodiac, Libra. Since I didn't want to use that traditional sign, but rather a new one, I used the logo of a karate (Kung Fu) martial arts school I had attended, which was a scale (a *yin* and *yang*) and I tattooed that."

In Tahiti, Terai tattooed one Easter Islander and five Tahitians with designs of his own creation. In 1981 he returned to Easter Island and began to participate in the Tu'u Hotu Iti conjunto, created by his family mainly for the purpose of recovering traditional aspects of Rapa Nui culture. At this time, many youths requested that Terai tattoo them, but if the designs they requested did not interest him, he would suggest his own design. "My motto is," he says, "take advantage of our [traditional] motifs."

Today he is not interested in tattooing anyone; rather he prefers to teach the technique to others, so each person can make his own tattoos.

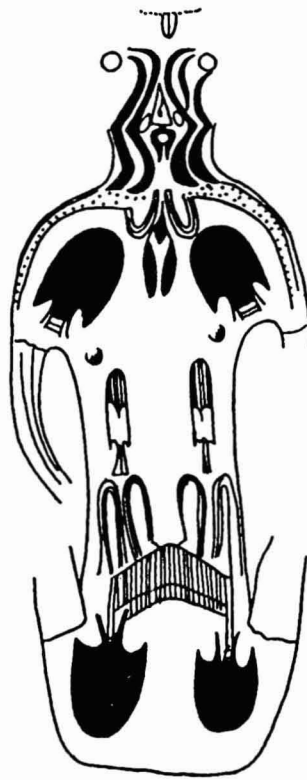
From a technical viewpoint, Tarai believes he has achieved a level of mastery which allows him to make any kind of tattoo. "The hardest part," he says, "is achieving the fine lines, not the thick ones which can be filled in with an even tracing."

A brother who came from Tahiti encouraged him to attend a festival of Tahiti in 1985 as the exponent of tattooing, the *maori takona* of Easter Island,

and compete against experts from other islands.

As to the method of application, he says: "I don't use a design, but rather the design flows from my needle. Sometimes one thinks of a motif and draws it on the skin, but the drawing blurs again and again, making one fearful when trying to recreate it, thinking one is going to fail."

The fifth time he tattooed himself, he did it directly, with no preliminary drawing. He says it came out much better than the earlier ones.



He also read specialized books on tattooing on other islands, noting that the face generally remains unmarked, resembling a mask in comparison with the tattooed body.

He tells of a young man in Tahiti who asked to be tattooed completely in one sitting. The expert refused since it was dangerous.

"When you tattoo, the blood trembles, fighting against the ink and if the whole body is tattooed, the blood hasn't enough strength to combat the poison. Nevertheless, at the young man's insistence, it was done—but not on the

head or neck. He ended up in the hospital for three months with cancer, but with modern medicine he was saved. I went with my brother to visit him, but I didn't speak of it, only observed. This is the reason tattooing must be done in stages."

The instruments used are needles, from one to several, bound with a thread. Their use depends on the type of line desired. The most frequently used by this informant are three needles encased in an empty pencil casing. It is important that the distance between needles be exact to give a perfect line. The needles, dipped in India ink, are pierced into the skin. Terai believes it is better to put the ink directly on the skin following the line of the design to avoid continually having to dip the needles in ink. This allows the accomplished tattoo artist to work more quickly and to define the motif being applied.

Inspired by the traditional tools, Terai has begun to think of making an instrument which would allow him to make a line in only one step, speeding his application of the motif.

Besides this return to the custom of tattooing as permanent adornment, there is also renewed interest in body painting as a characteristic element of traditional methods of decoration—but the interest differs from that in tattooing. Rather, body painting is incorporated into the ornamentation of actors who participate in certain ancient performances during festivals.

The interest in body paint began for the first time within a folklore group named Tararaina, created by Alfredo Tuki Pate in 1967. This group had as its dual objective to demonstrate both modern and traditional folklore. In January of 1975 they presented a program in the Tahai area, in which they included depictions of certain episodes of ancient history along with body painting. These last, worn by Reinaldo Roe, "Nato," and Federico Ririroko, "Pecoso," were made with the help of orally transmitted information, especially from Don Jose Fati Puarakei.

In 1976 two other groups emerged, Ko Tu'u Aro tu'u Hotu Iti, directed by

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Karl Schanz's Calendar Stone Part 1

William Liller

Several years ago, Dr. Georgia Lee told me about a certain rock engraved with a series of lines that supposedly pointed in various astronomically significant directions. The rock, very large and very much in the way of the nearly completed runway at the Mataverí airport, had been discovered by a meteorologist, Karl Schanz, and subsequently it was either removed or destroyed. As an archaeo-astronomer, I became obsessed with the possibility of finding out more, but all the suggestions from islanders led down blind alleys. The Chilean Dirección de Meteorología could not locate Schanz, nor could friends of mine in Germany who contacted the meteorological society there on the grounds that Schanz now lived in Germany.

One day last year my wife and I were browsing in a bookfair in our hometown of Viña del Mar when by chance we encountered a distinguished lady sporting a cane quite obviously made in Easter Island. In the ensuing conversation we learned that she, Carmen Merino, was a rapanuiphile and a retired journalist living nearby, and we told her a little of our own archaeoastronomical interests on the island. A few days later an envelope arrived from her containing the photocopies of two articles she had written for the Chilean newspaper, *La Nación*. They carried dates in 1966.

Translations of the articles, made by the undersigned with the expert assistance of Dr. Robert E. Gurley, are printed here as the first part of a two-part series. Part 2, to appear in a later issue of *RNJ*, will contain my interpretation of this (perhaps) remarkable relic and will trace the subsequent fate of this fascinating "calendar stone."

"Easter Island Reveals Its Mysteries"

On its rocks is written the history of an unknown past and science of the first islanders

Translated from *La Nación*, 27 September, 1966 (text by Carmen Merino)

The mysteries locked in Easter Island seem to be limitless. Nearly every day appear additional vestiges of its unknown past, revealing the art and science of the ancient

inhabitants.

During the recent laying out of the new runway of the Mataverí aerodrome, the necessity of destroying a rock the size of a two-story house arose. Its proximity to the runway threatened landing security.

"They can't dynamite it," argued the German meteorologist hired by FACH (Chilean Air Force), Karl Schanz. "The rock is an ancient scientific center. It is an archaeological treasure. It must be preserved *in situ*."

The huge rock, similar to millions found scattered over the volcanic island, is situated in front of the house of the German scientist. A year ago while inspecting it, he found on it certain engraved lines. Until then these had passed unnoticed by three archaeological expeditions that had visited the island since 1914.

"At first I thought it was a sun dial," explained Schanz. "But its orientation wasn't correct. I saw that it was oriented toward the sunsets, and that the lines indicated the direction of the sun descending into the ocean on the longest and the shortest days of the year, that is to say, the equinox and the solstice."

Lines on other smaller rocks had also attracted the attention of the meteorologist. They were situated near the large rock before being moved elsewhere for their conservation.

"It took quite a bit of work to learn their significance," he added. "I studied them with compasses and different instruments until, to my immense surprise, I was able to prove that they indicated both geographic north and magnetic north."

The strange inconsistencies of magnetic compasses, clocks and precision instruments on Easter Island made Schanz's investigation difficult.

"They are produced by magnetic perturbations," he explained. "The causes, in my judgement, are concentrations of iron and certainly geomagnetic currents in the Earth's crust. Daily I have recorded changes in a compass located at a specific site."

Schanz tends three scientific stations: the meteorological station of the Chilean Air Force, and the geomagnetic and seismological stations of the University of Chile. He declared that his heart is similarly divided but into three loves; raising *toromiro* trees from seeds, my wife and my granddaughter.

"The island statues do not interest me," he affirmed. "By admiring them, investigators have failed to observe other important aspects of the past and the present. They have been blind to the great scientific achievements made by the ancient inhabitants, and to the marvelous attributes of the modern

pascuenses. They only look at the moais....!"

But the rock where the islanders of the past etched the directions of the setting sun must be dynamited. International air security regulations demand it. Fortunately, the Ministry of Public Works has found a solution. The engravings will be carefully removed and guarded in the museum, their exact orientation preserved for future studies.

After hearing the German meteorologist speak about the scientific knowledge of the ancient islanders, one might ask: If without mechanical instruments they had determined the exact position of magnetic north and geographic north and if they were interested in equinoxes and solstices, and possibly suspected that magnetic currents in the Earth's crust converged under the island, was it for that reason they called the island 'the Navel of the World?' Any intellectual speculation is permitted about mysterious Easter Island.

"Scientific Observatory Discovered on Easter Island"

(Translated from *La Nación*
12 September 1966)

Easter Island.—(Carmen Merino, by special mailing). Small but extraordinary inscriptions ignored by all archaeologists who had previously visited this Chilean possession, were discovered only last year by meteorologist Karl Schanz. They reveal that they were used as scientific observatories by the ancient islanders.

These inscriptions indicate sunsets and the beginning of summer and winter. Other rocks nearby also mark, exactly, both the North Magnetic Pole and the Geographic Pole. Both rocks (*sic*) must be removed from the landing zone, on account of international security regulations.

Nevertheless, technicians from the Ministry of Public Works and the Longhi construction firm have found the precise formula for saving these important scientific and historic relics: cutting off the inscriptions without damaging them and placing them in the exact position and orientation with an end to permitting future studies.

According to information here, the inscriptions will go to the museum founded by Padre Sebastian Englert who works laboriously for the conservation of the island and its valuable treasures.

...to be continued

William Liller
Instituto Isaac Newton
Ministerio de Educación de Chile

Publications

Clava #4. The upcoming issue of Clava, a publication of the Museo Sociedad Fonck of Viña del Mar, focuses on Rapa Nui. Included are the following papers: Medicina Tradicional en Isla de Pascua, by Ana María Arredondo; Contribución a conocimiento de los *manavai*, by G. Behrendt; *Tangata Manu* and *Ao*, Secular Power on Rapa Nui, by A. Bierbach and Horst Cain; Fit for a king: the petroglyphs of Anakena, Rapa Nui, by Georgia Lee; Rapa Nui Archaeoastronomy: Solar Observatories, by William Liller; Ahu Tautira: Sequence and change, by Andrea Seelenfreund; The hydration dating of Easter Island obsidians, by Christopher Stevenson; and Stylistic variation of dorsal designs on Easter Island statues, by Jo Anne Van Tilburg.

This publication can be obtained by sending your subscription of US \$20 (airmail postage included) to the Museo Sociedad Fonck, Casilla 951, Vina del Mar, Chile. Checks should be made out to "Sociedad de Arqueología Dr. Fonck."

Diamond, Jared. 1988. "Archaeology: Express train to Polynesia" in *Nature* Vol. 336(24): 307-8. This article explores several theories about the Lapita culture and its arrival in Polynesia.

Missionsgeschichte der Osterinsel: Pater Sebastian Englert O.F.M. Cap. (1888-1969), zum 100 Geburtstag. 1988, Schriften der Universitätsbibliothek Eichstatt, Band 13. This publication, in German, is in honor of the 100th birthday of Father Sebastian, in connection with an exhibit at the Catholic University of Eichstatt.

Mizon, Luis. *Passion de l'île de Pâques.* 1988. La Manufacture, France. 179 pages, black and white and color photographs, glossary of *rongo rongo*, chronological history chart, and bibliography.

Rjabchikov, Sergej. "Allographic Variations of Easter Island Glyphs." *JPS*, Vol 97 (3): 313-320. 1988.

Ramirez, Jose Miguel. 1988. *Rapa Nui, un milagro en el pacific sur.* Capitulo XIV: Los Primeros Americanos,

Editorial Antartica, Chile. Also published as a chapter in hardcover book called *Los Primeros Americanos*, and published by the Museo Chileno de Arte Precolumbino, Santiago.

Weber, Nancy L. 1988. *Case Marking in Rapa Nui, the Polynesian Language of Easter Island.* MA thesis, the University of Texas at Arlington.

Abstract: This thesis examines the case marking of subjects and objects in Easter Island Polynesian with three objectives: 1) to present a comprehensive description of the case patterns that are known to occur in the language; 2) to determine in light of relevant comparative studies where Easter Island fits typologically among the other members of the Polynesian language family; and 3) to give a principled account of case assignment in the language today, insofar as that is possible from the data examined. The basic issues of case marking in Polynesian languages are outlined and a brief summary of what various linguists have said about case and case marking in Rapa Nui is given as background for the study. The body of the paper presents data for the attested case patterns and examines them in detail. The alleged ergative pattern is shown to be an exception in a strongly accusative case system. The question of passive voice is raised and examined in depth. Finally the case marking patterns in Rapa Nui are compared with those of other Polynesian languages and considered in the light of the Passive-to-Ergative Reanalysis Hypothesis. The conclusions drawn in this paper are supported by evidence arising from a study of the frequency and distribution of case marking patterns found within narrative text.

Weber, Robert L. 1988. *The verbal morphology of Rapa Nui, the Polynesian language of Easter Island, and its function in narrative discourse.* MA thesis, The University of Texas at Arlington.

Abstract: The present study first offers a general description of the verb phrase morphology and basic clause structure of Rapa Nui, and

then attempts to complement that description by examining the distribution and function of these same verbal elements in the contexts in which they actually occur in two narrative discourses. The examination of the roles these features play in the semantics and structure of textual units larger than the sentence results in 1) the reinterpretation of various of the elements, distinct from their treatments in previous sketches/descriptions of Rapa Nui (and, indeed, of other Polynesian languages), 2) a better overall understanding of the verbal particles and constructions of the language, and a greater power of generalization regarding their uses, and 3) an initial understanding of the principles by which Rapa Nui speakers structure a story.

The findings of this paper illustrate and support the view that the study of a language from the perspective of discourse can provide insights that are not otherwise obtainable. The findings also have theoretical value in their potential applicability to the verbal morphology of other Polynesian and Oceanic languages in that they begin to answer the question of why it is that certain features occur precisely where they do. Both of these papers are available on microfilm, microfiche, or in hardcopy from University Microfilms International, Dissertation Information Service, 300 N. Zeeb Road, Ann Arbor, MI 48106, USA.



Jacket cover from *Des Dieux Regardent les Étoiles: Les derniers secrets de l'île de Pâques*, by Catherine et Michel Orliac

Letters

Dear Editor,

I was very much concerned by the letter in your Volume 2(3) issue (Fall 1988), concerning the damage done to several of the *moai* at Rano Raraku by the group from a museum in Germany attempting to make a casting. Now having returned to Rapa Nui for the first time in over ten years and having just visited and seen the results for myself of this technological vandalism, I would like to share my thoughts on this with you and the readers of *Rapa Nui Journal*.

My overall impression is that this is only one, and not the most serious, aspect of a trend which is evident in all parts of the island of un-coordinated activity without much regard for the natural and cultural environment of this unique and fragile island.

It is true that such destruction has occurred over and over again during both pre-historic and historic time. With present-day technology however, it can occur at an ever accelerated pace. In the days of the sheep company, stone walls were built painstakingly by hand and without mortar, thus could be dismantled when necessary to expose some archaeological feature which they had concealed.

During the 1950s and 60s an islander who was building a house might obtain a few sacks of cement on the annual supply ship, and would then set out for the beach to bring back an ox cart load of sand so he could add a few more meters of concrete wall to his house. The loss of sand could be replaced by the sea before the next year's ship brought more construction material.

Today with heavy earthmoving equipment and high explosives, the almost instant demolition of natural features such as hills or beaches can take place. The construction of more and more roads, a longer and wider airstrip all for the purpose of bring more and more tourists may eventually result in giving them less and less reason to visit the island as its natural and cultural heritage is obscured or destroyed by misguided "modernization."

The damage to the three Rano Raraku statues is tragic but simply hastened the process of erosion by sun, rain and

wind which, even if nothing is done, will eventually dissolve the stone of the *moai* back into soil, a process already well advanced. Experiments with material which can protect the surface and retard erosion of stone have been carried out on the island and this should be encouraged and continued but only with the consent and cooperation of the islanders themselves.

Another very important conservation measure which needs attention is the continued maintenance and repair of the many restored monuments. Stones which have been moved by storms, animals or humans need to be replaced. Vegetation must be cut back. On several *ahu* the pavement and other features are almost covered with tall grass and even bushes. Some *ahu* are almost hidden by the overgrowth and paving stones are being displaced by the roots of *guayava* and other shrubs.

An islander who worked on the reconstruction and restoration projects between 1960-72 and is now retired has offered to take charge of such periodic maintenance alone, or with a few helpers provided only that he could be paid for his time and be given official permission or authority to do so. This would pay

long-term dividends both in maintaining the sites and also in training younger people to continue the work after he is no longer able to do so.

Education of the local population as to the value of their unique heritage needs to be continued and expanded to include the professional training of tour guides. At present, tours can be conducted by anyone who has a vehicle and several tourists have reported the most fantastic stories told them by their guides. This leaves a very poor impression on people with a serious interest in the archaeology and merely adds to the confusion of the casual visitor.

Emily Ross Mulloy
Laramie, Wyoming.

[Editors' Note: The observations made by Emily Mulloy are all too true, and those of us who know and love the island feel great frustration when faced by the seemingly continuous destruction of the island's irreplaceable archaeological heritage.]



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Patron †	1000	Invitation to the Library Opening
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† These names will appear on the Donor Wall

Tattooing...

Joel Huke, and Tu'u Ko Iho, led by Carlos Huke. These two groups united, forming the group Tu'u Hotu Iti, including the majority of the Huke family. It included body painting in its performances. The first demonstration was a *tangata manu* painted by Rafael Tuki and based on an idea by Joel Huke.

But it was undoubtedly La Semana Rapa Nui which brought the greatest recognition and interest in the presentation of traditional costumes. This festival, celebrated since 1968, takes place during the last week of January or the first week of February. In 1985, it took another direction, with some of the competitions now based on traditional sports. Other events also inspired young people, along with the community in general, to learn its forebears' culture, and the celebration's object became "keeping alive the traditional values of Rapanui Culture."

During Rapa Nui Week, fifteen competitions are held, and among them is "body painting," in which it is required that the competitors must paint their bodies and faces with authentic natural pigments from traditional sites and mixed according to old recipes. Furthermore, rules have now been set such that the contestants must present themselves in a *hami* of *mahute* (a traditional breech cloth made from *tapa*) first individually, then in groups of two or four people. They must then briefly explain the art of body painting and the motifs applied, as well as the preparation of the pigment. The contestants also perform some action related to the designs and carry some implement connected with the painted figures.

These contestant/performers have been able to refer both to orally-transmitted lore and to details found in the works of Father Sebastian Englert, Alfred Métraux and Stephen Chauvet. From these books they can obtain the basic motifs of traditional tattoos, now presented as body painting and embellished with individually imagined additions.

Nowadays, the revitalization of certain traditional practices is a result of the individual activities of some people who have seen the importance of fostering the rebirth of a cultural identity.

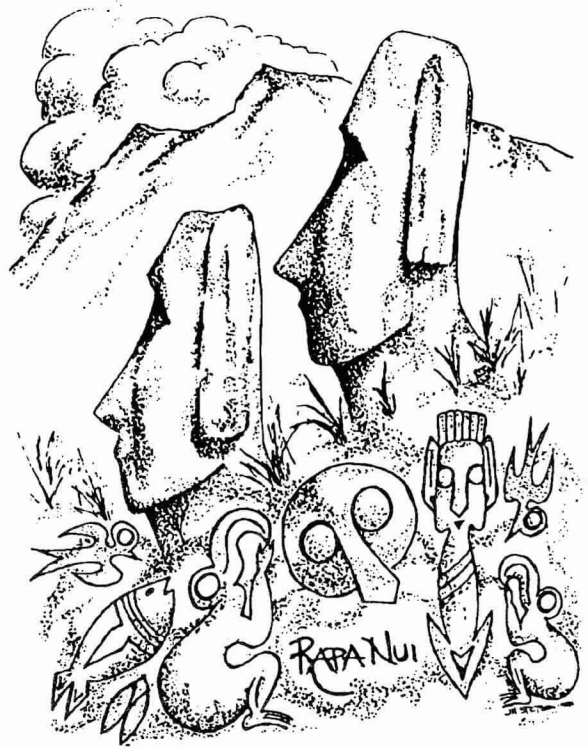
—English translation by
Rebeca Daniels

'Easter Island Culture'

Pen and ink drawing

full page print
available for \$5
from the artist

Jeane H. Stetson
57 Karvard Terrace
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Habitation Sites.. continued from page 1.

fragments with a narrow entrance made of cut stones (*paenga*) was also constructed, thus transforming the cave into an Ana Kionga or refuge cave. Food remains and stone tools were present in reduced frequencies above the white floor and should provide insights into the types of activities which occurred in this cave. At a later date, the cave was subsequently abandoned and alluviation of the interior began. Because of the damp nature of the cave, little historic period use of the cave was detected in the upper soil horizons.

A program of controlled surface collection and the systematic excavation of test units was completed at inland Sites 6-352 and 6-345. Site 6-352 was a nearly complete elliptical house consisting of a large pavement of beach stones (*poro*) 8 meters in length not directly associated with other domestic features such as chicken houses or garden enclosures. This suggested that the structure may have functioned as a meeting house or men's house. Artifactual materials consisting almost exclusively of obsidian debitage occurred in low frequencies in

the immediate vicinity of the structure. The absence of agricultural tools (hoes), the small amount of debitage, and the lack of associated domestic features (ovens) supports the contention that the site area probably did not function as an agricultural hamlet.

Investigations at Site 6-345 recorded the presence of a house terrace, chicken house (*hare moa*), and earth oven (*umu*) located 200 meters to the east from Site 6-352. In addition to the stone tool assemblage, excavations at this small site produced a large carbon sample from the *umu* that will be used to date the last occupation of the site.

Additional excavations at other inland domestic sites are planned for next year. Persons interested in participating on the project are encouraged to contact Earthwatch, Box 403, Watertown, Massachusetts.

EARTHWATCH

What's New in Hanga Roa

Excavations inside Ana Kai Tangata (the famous painted cave) by archaeologists Miguel Cervilleno and Toru Hayashi have revealed an incised skull, stone tools, fish hooks and needles, and toki. This "dig" will resume in March. Ana Kai Tangata will also soon be provided with a safer walkway down the cliff; the improvements will include two "overlooks" (*miradors*). Studies and conservation practices will continue on the paintings themselves. Maria Eugenia van de Maele will work on consolidating the stone ceiling to prevent the loss of paintings due to exfoliation and erosion.

Current population on the island is 2,100; of this number, approximately 800 are children.

The rain gutters under construction on Te Pito te Henua street are completed for the first block (nearest the church) and we can report that they really function well in heavy downpours. Sidewalks will be built along both sides of the street; one small segment is in place as an example of the finished product.

After this street is finished, the road to the airport is next in line for improvements and then Policarpo Toro Street.

A new section is being

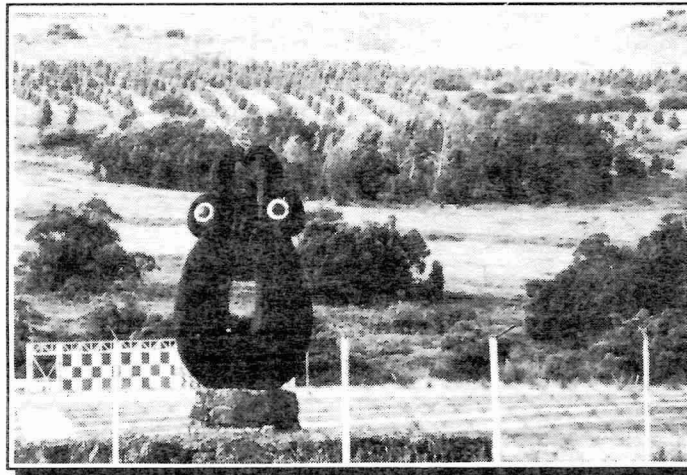
added to the airport terminal; under construction are baggage areas and room for islanders to display and sell their artifacts.

A newly formed volunteer committee has been created for the purpose of setting guidelines and fostering conservation and preservation of the island's cultural heritage. Members include those from CONAF (National Parks of Chile), the Museum, police, University of Chile, and the Municipalidad.

A student exchange program between Easter Island and Tahiti is in operation. Last year, school children from

Tahiti came to Rapa Nui for three weeks; this year, in March, twenty Rapa Nui children will spend three weeks in Tahiti. Children participating are from the 7th grade through High School. They spend two weeks in classes, and the final week visiting sites. Each student pays his or her own way—with LAN-Chile providing a special fare.

Several islanders planted pineapple plantations in the past few years and this season the harvest was spectacular; some speculate that next year it may be possible to export some of the crop to mainland Chile.



One of the many new sculptures created by members of the Huke family for the Centennial celebration. This one greets incoming visitors at the airport

The program to teach Rapanui to school children founded in the last year. However, Nancy and Bob Weber, of the Sumner Institute of Linguistics, are now back on the island and it is hoped that the program (perpetually hampered by a shortage of books and lesson materials) will soon be going strong again. A decreasing proportion of children are learning Rapanui in the home; this is in part due to a campaign to discourage speaking the native language at home so that incoming students will have a better grasp of Spanish and thus adapt more readily to the school program.

From Around the World

Japanese Television

A film made last July for Japanese TV titled "Discover the World's Mystery" was shown to 20 million viewers in Japan. Toru Hayashi and Sergio Rapu were both in the film and during one sequence, they mentioned that they needed a crane to reconstruct more *ahu* and set up more statues.

Hundreds of viewers called in to the station: "Send a crane to Rapa Nui!"

The sponsor of the film, Hitachi Electric, was so moved by the response that it is now rumored that a crane will indeed be sent to the island.

Rapa Nui Exhibit

A Rapa Nui exhibition at the Museo de Historia Natural in Valparaiso, Chile is drawing 2000 visitors each month.

Organized for the centennial celebration of the incorporation of the island as part of Chile, the exhibit, "Rapa Nui: Presencia en el oceano y el tiempo," began November 15, 1988 and will continue until April of this year.



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What's New in Hanga Roa

Botanic experts associated with CONAF (National Parks of Chile) are expected to arrive soon to the island to study the problem of the dying palm trees at Anakena, which seemingly are being attacked by a virus.

The **Semana de Rapa Nui** festival finally got underway, a week late. By that time visitors who had arrived the this event had left the island.

The *caleta* has a new cement quay with steps, and another small dock has been constructed at Vaihu for fishermen to tie up their boats. (Photo below.)



The long-awaited supply ship—due in December—finally arrived in February. Shortages on the island were critical; everything from butane to bottled drinks, liquor, flour and powdered milk were in short supply. Christmas presents, automobiles, and 60 tons of dynamite were included in the late shipment. Newspapers in Chile printed stories saying that there were “no scarcities” but several restaurants and bakeries simply closed for lack of supplies, and store shelves contained only a few odd items. Blame was officially placed on tourism because LAN-Chile increased the number of flights from twice to three times a week; however, this ignores the fact that practically all LAN-Chile passengers are en route to Tahiti and very few disembark at Rapa Nui. The shipping firm protested that in the last year it has carried more than 6 thousand cubic meters of merchandise to the island (this of course includes many ve-

hicles, cement, building supplies, etc.). The ship, which has a capacity of 2,000 tons brought only 1,000 on this trip. Left behind were several private cars, a government vehicle, a new fire truck and a new ambulance.

The new school library, adjacent to the school buildings, is under construction and looking good.

Harbor improvements at Hanga Piko continue; dredging is on-going and preformed cement rip rap will be placed at the entrance to Hanga Piko's harbor in order to break up the dangerous wave surges.

The Sebastian Englert Archaeological Museum will soon be receiving finishing touches in the form of lighting, exhibits, and sculpture gardens. A generous donation by Sr. Carlos Cardoen of \$24,000 dollars has been made for the completion of this project.

Next to the Museum, and now under construction, are several structures including offices for the director of the museum and assistants, a photo lab and computer room; a separate large storage building (1600 square feet) for collections; and near the entrance to the Museum is a museum gift shop with public lavatories. These structures are being constructed of native stone, matching the architecture of the Museum.

Nearby is the site of the projected William Mulloy Research Library. When all is completed, this complex of buildings will be an attractive as well as important research center.

Georgia Lee, Ph.D.

Publisher and General Editor

Alan Davis-Drake

Editor and Design

Rapa Nui Journal is an international newsletter published quarterly for the benefit of those interested in Easter Island and Polynesia. Correspondence, articles, photographs, drawings, reviews of books & films, announcements of conferences & publications, and all related materials are invited. We cannot be responsible for unsolicited items or anything submitted without adequate return postage or International Reply Coupon. If possible please send submissions on floppy disk for either IBM or Macintosh—in ASCII format.

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